

The Taming of the Shrew

Critical Essays



Edited by Dana E. Aspinall

Taming Of The Shrew Critical Essays And Theater Reviews

Peter F. Grav



Taming Of The Shrew Critical Essays And Theater Reviews:

The Taming of the Shrew William Shakespeare,1993 The Taming of the Shrew is one of the most famous and controversial of Shakespeare's comedies **The Taming of the Shrew** Dana E. Aspinnall,2002 The Taming of the Shrew Critical Essays provides comprehensive and up to date critical readings of the play The editor has selected essays that offer the most influential and controversial arguments surrounding the play The New York Times Theatre Reviews 1999-2000 New York Times Theater Reviews,2001-12 This volume is a comprehensive collection of critical essays on The Taming of the Shrew and includes extensive discussions of the play's various printed versions and its theatrical productions Aspinnall has included only those essays that offer the most influential and controversial arguments surrounding the play The issues discussed include gender authority female autonomy and unruliness courtship and marriage language and speech and performance and theatricality *Shakespeareana; a critical and contemporary review of Shakespearean literature* ,1888

The Literary Guide and Rationalist Review ,1925 *Shakespeare Survey: Volume 67, Shakespeare's Collaborative Work* Peter Holland,2014-10-02 Shakespeare Survey is a yearbook of Shakespeare studies and productions Since 1948 the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for Volume 67 is Shakespeare's Collaborative Work The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results *Acts of Criticism* James P. Lusardi,2006 This book assembles a cast of sixteen distinguished theater historians and performance critics each of whom has contributed significantly to our understanding of issues associated with performing works of Shakespeare and his contemporaries Their essays all appearing in print for the first time are presented in two groupings a theater history and practice section in which contributors examine matters related to performance in Shakespeare's time and our own and a performance criticism section in which contributors treat modern productions on stage and screen In the theater history and practice section Roslyn L Knutson explores the 1599-1600 repertory of the Admiral's Men and the Chamberlain's Men who performed in rival playhouses *Shakespeare and the Power of the Face* James A. Knapp,2016-03-03 Throughout his plays Shakespeare placed an extraordinary emphasis on the power of the face to reveal or conceal moral character and emotion repeatedly inviting the audience to attend carefully to facial features and expressions The essays collected here disclose that an attention to the power of the face in Shakespeare's England helps explain moments when Shakespeare's language of the self becomes intertwined with his language of the face As the range of these essays demonstrates an attention to Shakespeare's treatment of faces has implications for our understanding of the historical and cultural context in which he wrote as well as the significance of the face for the ongoing

interpretation and production of the plays Engaging with a variety of critical strands that have emerged from the so called turn to the body the contributors to this volume argue that Shakespeare's invitation to look to the face for clues to inner character is not an invitation to seek a static text beneath an external image but rather to experience the power of the face to initiate reflection judgment and action The evidence of the plays suggests that Shakespeare understood that this experience was extremely complex and mysterious By turning attention to the face the collection offers important new analyses of a key feature of Shakespeare's dramatic attention to the part of the body that garnered the most commentary in early modern England By bringing together critics interested in material culture studies with those focused on philosophies of self and other and historians and theorists of performance Shakespeare and the Power of the Face constitutes a significant contribution to our growing understanding of attitudes towards embodiment in Shakespeare's England The Woman's Part Carolyn Ruth Swift Lenz, Gayle Greene, Carol Thomas Neely, 1980 World-Wide Shakespeares Sonia Massai, 2007-05-07 Drawing on debates around the global local dimensions of cultural production an international team of contributors explore the appropriation of Shakespeare's plays in film and performance around the world In particular the book examines the ways in which adapters and directors have put Shakespeare into dialogue with local traditions and contexts The contributors look in turn at local Shakespeares for local national and international audiences covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between centre and periphery and big time and small time Shakespeares Responding to a surge of critical interest in the poetics and politics of appropriation World Wide Shakespeares is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally Shakespeare's Political and Economic Language Vivian Thomas, 2015-03-26 Shakespeare's plays are pervaded by political and economic words and concepts not only in the histories and tragedies but also in the comedies and romances The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings Often operating by such means as puns they open up a surprising number of possibilities The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs The American Monthly Review of Reviews Albert Shaw, 1906 *The American Monthly Review of Reviews*, 1906 **Calcutta Review**, 1906 **The Cambridge Review**, 1913 **Shaw and Other Playwrights** John Anthony Bertolini, 1993 The early conclusion that Shaw was mainly a magpie following the trails of many thinkers has led to the further consequence of neglecting Shaw's relationship to other playwrights This volume of SHAW explores Shaw's plays as inheritances and inspirations of dramatic art and also locates Shaw himself as a presence in the work of his contemporaries and successors

The volume concentrates on Shaw in relation to other modern British playwrights notably Wilde Bennett Rattigan the Court Theatre playwrights and Shaw's successors from Coward to Stoppard Gwyn Thomas's 1975 BBC play *The Ghost of Adelphi Terrace* puts Shaw and Barrie together on stage and Shaw's 20 June 1937 Sunday Graphic obituary tribute to Barrie demonstrates Shaw's high regard for his contemporary and near neighbor There are also essays on how Shaw came increasingly to resemble Strindberg as a dramatist on the requirements of acting and directing Shaw alongside his contemporaries at the Shaw Festival at Niagara on the Lake and on *Heartbreak House* as a complex dialogue with Chekhov Shakespeare and Strindberg John R Pfeiffer has prepared a special bibliography of sources relating to Shaw and other playwrights in addition to the Continuing Checklist of Shavian and Dan H Laurence has provided Shaw's pronunciation guide for the more troublesome names of his stage characters There are also reviews of four recent additions to Shavian scholarship Contributors include John A Bertolini Fred D Crawford R F Dietrich T F Evans A M Gibbs Leon H Hugo Christopher Newton Sally Peters John R Pfeiffer Evert Sprinchorn and Stanley Weintraub

[Shakespeare and the Economic Imperative](#) Peter F. Grav, 2008-04-25 Despite the volume of work Shakespeare produced surprisingly few of his plays directly concern money and the economic mindset Shakespeare and the Economic Imperative examines the five plays that do address monetary issues *The Comedy of Errors* *The Merry Wives of Windsor* *The Merchant of Venice* *Measure for Measure* and *Timon of Athens* plays in which Shakespeare's view of how economic determinants shape interpersonal relationships progressively darkens In short what thematically starts out in farce ends in nihilistic tragedy Working within the critical stream of new economic criticism this book uses formal analysis to interrogate how words are used how words and metaphoric patterns from the quantifiable dealings of commerce transform into signifiers of qualitative values and how the endemic employment of discursive tropes based on mercantile principles debases human relationships This examination is complemented by historical socio economic contextualization as it seems evident that the societies depicted in these plays reflect the changing world in which Shakespeare lived and wrote

The Calcutta Review, 1906 **Shakespeare's Domestic Tragedies** Emma Whipday, 2019-01-03 Domestic tragedy was an innovative genre suggesting that the lives and sufferings of ordinary people were worthy of the dramatic scope of tragedy In this compelling study Whipday revises the narrative of Shakespeare's plays to show how this genre together with neglected pamphlets ballads and other forms of cheap print about domestic violence informed some of Shakespeare's greatest works Providing a significant reappraisal of *Hamlet* *Othello* and *Macbeth* the book argues that domesticity is central to these plays they stage how societal and familial pressures shape individual agency how the integrity of the house is associated with the body of the housewife and how household transgressions render the home permeable Whipday demonstrates that Shakespeare not only appropriated constructions of the domestic from domestic tragedies but that he transformed the genre using heightened language foreign settings and elite spheres to stage familiar domestic worlds

Reimagining Shakespeare's Playhouse Joe Falocco, 2010 Numerous attempts have been made in the

modern and postmodern era to recreate the staging conventions of Shakespeare's theatre from William Poel to the founders of the New Globe. This volume examines the work of these directors, analyzing their practical successes and failures; it also engages with the ideological critiques of early modern staging advanced by scholars such as W. B. Worthen and Ric Knowles. The author argues that rather than indulging in archaism for its own sake, the movement looked backward in a progressive attempt to address the challenges of the twentieth century. The book begins with a re-examination of the conventional view of Poel as an antiquarian crank. Subsequent chapters are devoted to Harley Granville Barker and Nugent Monck; the author argues that while Barker's major contribution was the dubious achievement of establishing the movement's reputation as an essentially literary phenomenon, Monck took the first tentative steps toward an architectural reimagining of modern performance space, an advance which led to later triumphs in early modern staging. The book then traces the sporadic and irregular development of Tyrone Guthrie's commitment to early modern practices. The final chapter looks at how competing historical theories of playhouse design influenced the construction of the Globe, while the conclusion discusses the ongoing potential of early modern staging in the new millennium.

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